

## 'Excellence' campaign begins

by Albert Nerenberg and Peter F. Kuitenbrouwer

Under the hot glare of television cameras McGill's 61 million dollar men faced the press.

Principal David Johnston and some of Canada's most influential businessmen officially launched the "McGill Advancement Program: A Commitment to Excellence," with the goal of maintaining what they called McGill's position as one of the few dozen best universities in the world.

The campaign aims to solicit \$61 million for McGill from private donors.

With much of McGill's operating budget slashed, scabby, and scarred in the wake of cutbacks the university has set forth to reconstruct itself better than before.

"We have the technology"

said Vice-Principal Research Gordon MacLachlan. Research is a priority in the campaign.

"Commitment to excellence" is the theme of the campaign.

"If we want to move from good to excellent, we need private funding," said McGill's Principal Johnston. "Excellence is the order of the day."

The gathering in the Arts Council Room around an excellent oak table backed by McGill's excellent crest included their Excellencies Canadian Pacific Chairperson Frederick Burbidge, Charles Bronfman Deputy Chairman of Seagram Inc., and Hugh Hallward, President of Argo Construction and past president of the Royal Montréal Golf Club.

According to Hallward, McGill's ambitious goal for the

campaign is due to "our determination to maintain true excellence in our university."

It is "important for a few institutions," said Johnston, "not only to meet a standard of equality in education, but to stand for excellence unequivocally," he explained categorically.

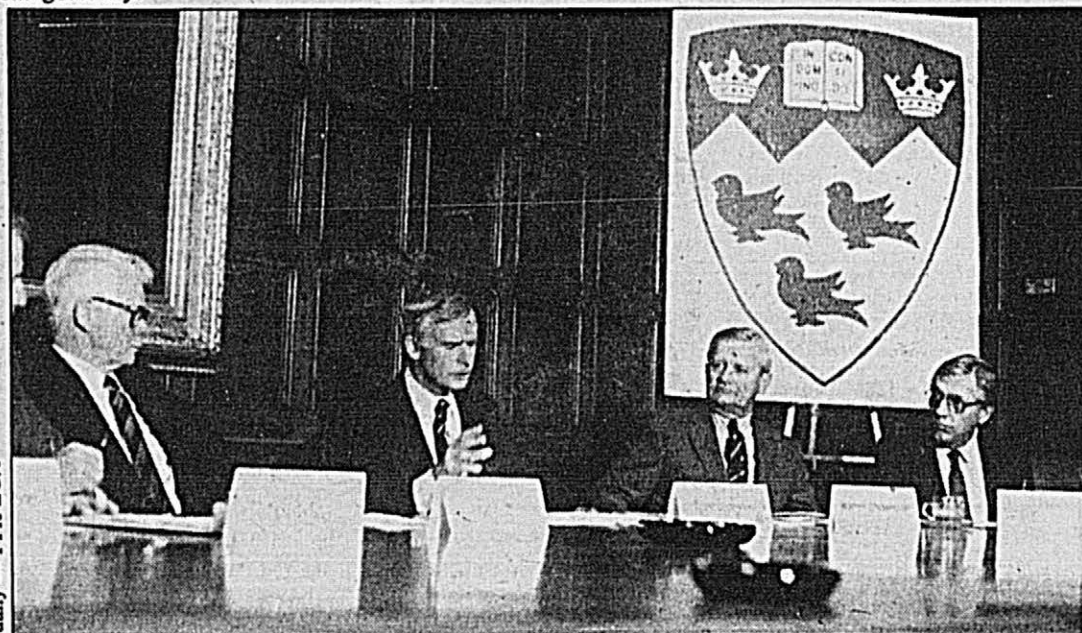
"McGill's operating funds are adequate to continue on a certain level," said Hallward. But without this campaign, he said, that level would be "pretty pedestrian."

"So it's a campaign for excellence," Johnston added.

To date McGill has collected \$24 million towards the cam-

paign.

Gavin Ross, director of the McGill Development Agency said that "the old boys club is very important to this kind of thing. If Charles Bronfman asked someone for the money, it would probably come," but if a student asked for it, it would not.



In a séance overlooked by the ancient giant "three-bird amulet" Principal Johnston is seen here animated by a mysterious force. Speaking for the launching of the McGill Advancement campaign Johnston whispers the sacred words: "money, more money". (see story this page)

## McGill dulls blade?

by Lorne Blumer

It's not the fault of the administration that cuts in the Faculty of Education's budget exceed the decrease in enrolment.

This is the opinion of David C. Smith, Dean of the faculty.

"I think there's been a tremendous amount of sympathy on the part of the senior administration," Smith said. "We've been, in the light of the enormous problems of the university, very justly dealt with."

Nonetheless, the Faculty of Education is being forced to contend with a budget that is 26.9% lower — not including mandatory increases such as those caused by inflation — than it was five years ago. Yet between 82/83 and 77/78 there was approximately a 17% decrease in enrolment.

Similarly, the Faculty of Arts has been dealt a budget more than 15% lower than five years ago.

According to Dean of Arts Maxwell, "the current administration, I believe, is sympathetic to our needs. The faculty of Arts has been cut recently more than it was five years ago, but then so was everyone else," he said.

However, cuts have created serious problems for the faculty. "I came very close to saying we couldn't take anymore people into Economics this summer," Maxwell said.

"What has happened in the Faculty and, I think, in the University as a whole, is that the staff has been willing to take on greater loads. This can be done

for a brief period of time without a sacrifice of quality. But we can not go on this way without either getting more money or reducing the number of students.

"In other words, you can cope with a situation that is temporary but you cannot cope with it in the long run," he added.

Cutting by attrition has left the Faculty of Education largely unable to replace departing staff. Counselling and second language instruction have already been hurt by this problem.

"If cuts do keep on continuing, it's going to create a very critical situation for this Faculty in the near future," said Smith. "We've been pretty well cut down to the bone in terms of our operations and we have little room to manoeuvre."

"If you keep on making cuts year after year, eventually you're going to get to the point where you just can't squeeze any more water out of a sponge," he said.

## British prof lectures on rise of the New Right

by Alex Murphy

"Margaret Thatcher was the medium through which the 'New Right' achieved political power," said David McCrone, professor of Canadian Studies at the University of Edinburgh.

McCrone talked about the rise of the British "New Right" in a lecture he delivered Tuesday before five or six people in a Leacock classroom.

McCrone said the New Right's rise was attributable to

by Steve Kaldis

The recent transfer of the Northern Studies Library (NSL) from Purvis Hall to the sixth floor of the MacDonald-Stewart Building will seriously compromise its effectiveness as a research tool, said Senior Research Associate Dr. A. Cooke.

Through the efforts of scholars such as Cooke, the NSL was fast on its way to becoming one of the best Canadian research libraries of its kind.

The Northern Studies Research Centre ran into financial difficulty when its attempt to secure provincial financial support failed.

The administration decided to integrate the NSL into the

Physical Science Library to minimise the University expenditure.

Vice Principal Academic Samuel Freedman explained the transfer of the NSL in a letter to Cooke:

"Numerous outside consultants have repeatedly told us that if McGill's research libraries are to be preserved, then the number of branch libraries must be reduced in an orderly fashion," he said.

Northern Studies librarian, Mrs. Gutkind, who has since been laid off, was concerned that the transfer of the NSL to the poorly staffed Science library will adversely affect students who are interested in northern research.

Gutkind said students will no

longer have access to the expert assistance available to them when the library was situated in Purvis Hall.

Since the Science Library is understaffed, cataloguing and collection of primary sources may suffer.

The NSL has already lost several of its books that were loaned on the condition that they remained in Purvis Hall.

Cooke strongly opposes McGill's decision. He said the NSL could have covered its expenses through research contracts and donations from companies that have a stake in Northern exploration and research.

Director of McGill's libraries Marianne Scott dismissed Cooke's assertion as being simply "speculation."

the restructuring of the British class system. Organisations such as the Freedom Association and the National Federation of the Self-Employed had played a major role in promoting right-wing, classical economic policies long before Thatcher's Tory government was elected.

"Thatcher proved herself to be very interested and susceptible to the New Right ideologies," McCrone said.

McCrone stated the New Right differs from the "Old" Right in one respect: "The question of race is played right down." The New Right concentrates on economic policies rather than on restrictive immigration regulations.

McCrone quoted another professor, Stuart Hall, on what the latter called "Thatcherite Populism." Hall defines it as "a particular, rich mix that combines the resonant feelings

of organic Toryism (that is, nation, family, duty, race, standards and traditionalism) with the aggressive feelings of renewed liberalism, that is, self-interest, competitive individualism and anti-statism."

McCrone believes the Conservatives have a "classless appeal." He explained Thatcher's popularity through times of 15% unemployment and her successful capitalisation of the



# CLASSIFIEDS

Ads may be placed through the Daily, Room 803, Student Union Building, 8am to 2pm. Deadline is 2pm two days prior to publication.

McGill students: \$2.00 per day; for 3 days, \$1.75 per day; more than 3 days, \$1.50 per day. McGill faculty and staff: \$3.00 per day. All others: \$3.50 per day. (Exact change only, please).

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## 341 — APTS., ROOMS, HOUSING

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## 352 — HELP WANTED

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## 361 — ARTICLES FOR SALE

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## 370 — RIDES

**EMPTY VAN** going to London, Ont. Sept. 30. Will move articles/people for shared ex-

penses. Call 933-7634.

**GOIN' WEST?** I am driving to Vancouver Thursday 6 October and am looking for somebody(ies) to share expenses — all the way or any section. Call Mark Kuitenbrouwer 844-2797.

## 372 — LOST & FOUND

**LOST: ONE BLACK & STERLING CIGARETTE HOLDER** Monday in the Union building. If found please return to Paula at the daily office. Reward.

**FOUND:** Wallet of William Peer Hosein Please identify colour and content. Jay 286-0854.

## 383 — LESSONS OFFERED

**Studio Z** presents a WHOLISTIC WORKSHOP in MASSAGE THERAPY beginning October 8th. A detailed study therapeutic application using Swedish Massage technique will be highlighted/Preventive medicine for better health! Call Anne Speiser, M.Y., 937-9677.

**Need to brush up your French grammar and syntax?** Experienced French-Canadian teacher in Germany seeks pupils any level. Hubert 524-0878 after 18:00h.

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**Rock and Roll** intensive dance workshop - Beginners. Sunday, Oct. 2nd 2 pm - 8 pm. Couples or singles. 372 St Catherine West, Suite 222. Information - 681-6151.

## 385 — NOTICES

**ASSERTIVE TRAINING GROUP:** 6 sessions starting October 4th at 2:00 p.m. - Powell Bldg. room 301. Call Counselling Service, 392-5119, to sign up.

**GRADUATE STUDENTS:** You are invited to a reception to meet new graduate students and University officials, Thomson House, 5:30-7:30 pm, Thursday, September 29.

**SCIENCE STUDENTS:** Try out for the

Science 'A' hockey team start soon. For information about this and other intramural sports available to science students call Willis Grad at 483-3423.

**See you at the Spoons/Drivers concert** October 1st at 9:00 pm in the Union Building. Admission \$6.00 McGill Students, \$8.00 others.

**The Third Annual J.H. Quastel Visiting Professorship** in Molecular Biology of the Nervous System. Edwin J. Furshpan, Ph.D. Professor, Department of Neurobiology Harvard Medical System/Sept. 27, 1983 - 4:00 p.m. Transmitting Choice in Sympathetic Neurons in Cell culture. Sept. 28/83 - 11:00 a.m. The Transmitter Repertoire of Sympathetic Neuron in Culture. Place: McIntyre Medical Sciences bldg. C.F. Martin Amphitheatre, 5th Floor.

**Student Wives & Single Mothers:** We are forming a student family support group, possibly including play groups for children, babysitting exchange, information exchange. Anyone interested should call Susan at 989-9327.

**Chaplaincy Community supper** every Thursday at 5:30 pm, Newnma Centre 3484 Peel. Come and share a meal for amodest donation. Feel welcome to stay for Fireside discussion. For information 392-5890/6711.

**The Affair on the Fifth,** McConnell Hall's other cocktail Party, Thursday September 29, 9 pm-2 am, happy hour 9-10 pm, 2 beers/buck, a splendid time is guaranteed for all.

## 387 — VOLUNTEERS

**MONTREAL NEUROLOGICAL HOSPITAL** Student Volunteers Program is starting up again. All those interested please attend the meeting on Thursday Sept. 29, 4:00, amphitheatre, 1st floor M.N.H. (3801 University St.) For more info. please call Kerry 933-2430.

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The McGill Daily would like to make the following correction:

The Montréal Marathon photo on page 7 of Sept. 28th's issue was mistakenly credited to Tamara Tarasoff. It should have read Peter Salnikowski. The football photo should have been credited to Tamara Tarasoff.

The Daily regrets the error.

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## TODAYS

**Blood Drive** in Union Ballroom, 10h00 to 17h00. This year's goal: 3,000 pints. Help make it happen!  
**McGill Public Interest Research Group** meets today in Student Union cafeteria (2nd floor) at 15h00.  
**BASH** sponsored by McGill Blood Drive '83 and McGill Inter-Faculty Competition. Union Ballroom, 21h00. Admission: \$1.00, 50¢ for blood donors.  
**AISEC McGill International Speakers Program** features Brian Smith — Reitman's VP Operations. Arts 145, 13h00. Topic: Infiltrating the US market.  
**Scream for Ice Cream!** Make your own sundae with Kappa Alpha Theta from 15h00 to 17h00 at 3539 Lorne Apt. 2. All McGill women welcome.  
**Chabad House:** today is Simchat Torah. Join us for "Hakafot" and a traditional "Yom Tov" feast, at 3429 Peel. Tonight's candle lighting time: 18h21.  
**McGill Film Society** presents *Das Boot* in L132 at 18h30 and 21h30. Profs Schmidt and Arendt will speak before each screening. \$2.00 at the door.  
**SATURDAY**  
**Innovative Dance Theatre** with Deborah MacKenzie. Modern and Afro-Jazz classes, Musical Comedy Workshop. Registration begins at noon in Union 301. Call 286-9757 for schedules and details.  
**McGill Blood Drive** presents *Tootsie* at 13h30 and 19h30 in

Leacock 132. Admission: \$2.00, 50¢ for blood donors.  
**Creative Aggression** workshop for women. 9h00 to 16h00. Learn to express natural aggression to attain your full potential. Registration (or more info): 481-2826.  
**Walkathon for AIDS:** whether you bike, hop, walk or crawl, join us! Lafontaine Park, SW corner, 13h30. Everyone welcome.  
**McGill Film Society** presents *The Mouse That Roared* in FDAA at 19h00 and 21h00. \$2.00 at the door.  
**Feel the Heat** with the Caribbean Students' Society at Bishop Mountain Hall (top of University). Party starts at 21h00, rocks till 2h00. Admission free. Come in swimwear and shades.

## SUNDAY

Come worship at 10h30 at the United Theological College, 3521 University. Brunch follows. All welcome. 392-5890 (Chris Ferguson) for more info.  
**Willie: A Dream**, a dramatic monologue portraying Sir William Osler, by J. Lella at 13h00 and 16h00. Players' Theatre, 3rd floor Union building. Admission: \$3.00, students \$2.00. 392-8926.

## MONDAY

Workshop: Reality and the Job Market. Powell Building, room 203, 12h00 to 13h30.  
**Chug-hvrit:** Informal discussion in easy Hebrew. Topic:

"Poverty and Delinquency in Israel," with Prof Torczyner. Jewish Studies building, 3511 Peel, in Conference Room from 12h15 to 13h00.

**Faculty of Religious Studies, Birks Lectures.** At 16h00, "Luther: Hero or Heretic," with Prof Oberman. At 19h30, "Luther's Attitude Towards Women," with Prof Ludolph, 3473 University.

**Irish Studies** presents Dr. Kelly of Trinity College, Dublin, speaking on William Molyneux. Arts Council Room (A160), 20h00.

**Iranian Students' Association** celebrates Gandhi's anniversary in FDA auditorium, 3460 University, at 18h00.

## TUESDAY

**Faculty of Religious Studies, Birks Lecture** at 10h00: "Luther Then and Now," with prof McSorley, 3473 University. Luther Symposium (Oct. 3-7) registration (\$50) 15h00 to 17h00, Birks building, 3520 University.  
**"Chug-hvrit,"** informal discussion in easy Hebrew. Topic: "Being a student in Israel," with Tara Morris. Jewish Studies building (3511 Peel), Conference Room, from 12h15 to 13h30. Coffee served.

**Assertive Training Group:** six sessions starting today at 14h00. Powell building, room 203. Call 392-5119 to sign up.

## The king of cool

by Clea Notar

How can you be cool in the new age of pop?

First, only listen to the B sides of records. Now that Culture Club, Tears for Fears and Bauhaus have been exposed to the masses through public (shiver to think of it) radio stations, it is no longer enough to own their latest LPs, EPs and 12 inch club-remix-dance singles.

B-sides become as important to you as the names of producers

and the serial numbers on the Roland synths. Remember, the key to survival in the world of modernity lies in the distance kept between you and Everyone Else.

Second, always refer to your favourite band by their acronym, unless of course you're head over heels for Crass. This produces in your audience an even greater appreciation of your eclectic musical tastes. For example:

"Well," say you, puffing slowly on your Marlboro light, "You know, I used to have CV on the turntable all the time, but they've really gone commercial with their new album. Right now I find I'm taking out the ol' JD early stuff and giving it a listen. It's funny but the VU really had a marked influence on them, don't you think?"

Don't wait for an answer. Draw quickly on your Marlboro, exhale and, glancing down at the cigarette, feign an apologetic grin and say "Got 'em in New York."

Take note of the heightened sense of fluidity and timing created by the use of the initials CV instead of Cabaret Voltaire, JD instead of Joy Division and VU for the Velvet Underground. An informal nickname of sorts can be used in place of the acronym, extracting one word from the band's title: e.g., The Velvets, The Cabs, The Prunes, Echo, The Pistols.

This, as with the acronym, should be used only in cases of extreme reverence.

A third step in maintaining one's self-assurance is keeping up to date with the appropriate reading material. You — and the stress here is on the self — must actively search out new avant-garde papers and adopt them as your own bibles of style, preferably just before their bankruptcy (which enhances the social value of your last issues). Metro and public transport regulars can get by with borderline elitism. You may read such material as *The Face*, *NME*, *Village Voice*, and upon occasion *NOW* magazine.

The more conscientious fans, the ones who need something special to read in a café on St. Denis or after 3 am on Ste. Catherine, should abide by the standard esoteric chronicles: *East Village Eye*, *ZG*, *Island*, *ID* and, with increasing rarity, the *New Musical Express*.

Records and clothes are two frighteningly vast preoccupations that must be dealt with immediately. Never disclose the true price or place when asked where a disk or garment was purchased. If stumped, you can always rely on one clever quip: "This? Oh, I picked it up in London — New York — L.A. — Vancouver — Rome — Dublin — Yugoslavia." When mentioning Yugoslavia, roll your eyes heaven-ward and add, "The scene there is amazing."

Mina E. Mina  
as  
Henry Chinaski  
Poet at Large in

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# Murder drama lame

by Susan Keys

Is it a coincidence that *Visite Libre*, currently playing at the *Théâtre Quat'Sous*, bears an uncanny resemblance to this summer's sensational freezer-murder in the Laurentians?

In case you missed it, a young woman lawyer is alleged to have bought a freezer large enough for a corpse, killed her lover, hired a contractor to dig a hole in a secluded lot and then buried the freezer and its contents, only to be discovered when suspicious neighbours called the police.

While the courts unravel the gory details of this bizarre crime, *Visite Libre* presents a story of a love triangle, a murder and a woman's corpse preserved in a basement freezer.

The highly-improbable premise for the action is a "visite libre," or Open House, in the Westmount home of the lover of the deceased. A policewoman poses as a realtor, but is actually seeking the woman's murderer.

This situation, which borders on the ridiculous, is combined with a reasonably witty script and several key plot reversals. It demands a broad, fast-paced playing style not in evidence the evening I saw the play. Instead, the actors demonstrated absence of conviction, as well as poor timing. The result was a rather lame production, lacking the buildup of suspense crucial to the successful unmasking of the crime's true perpetrator.

This critical failing could very well have been the result of meagre audience attendance the evening I attended. The exchange between cast and audience is vital to any production, and particularly to one in which comic timing and

suspense are crucial ingredients. In any case, the fare was insubstantial, and the production flat. With a slicker and better-paced production, *Visite Libre* could be a pleasant, if undemanding, theatrical diversion.

*Visite Libre* by Michel Faure. Directed by Richard Martin. At the *Théâtre Quat'Sous*, 100 avenue des Pins est, until October 15.



# Le Partenaire: guy's play

by Marie-Catherine Giguère

"Un show d'gars" is what *Le Partenaire* is. "Une folie" written and played by two guys, two partners: Marc Desjardins and Pierre Moreau, with the help of a third friend, Alain Déry. A "masculinist" show, if you like, and certainly a delight because of its humour and sensitivity.

Desjardins has created a most interesting approach to what might be called the macho syndrome. Through a dozen songs and short monologues, Desjardins evolves before our eyes from a boy to an old man, depicting a series of clichés on what being a man is all about.

Along with Desjardins, there is this invisible but ever-present buddy, "le partenaire". Your partner is the one who looks after you, the one in whom you confide; the one who pulls you out from under the table and out of the bar when you're drunk; the one with whom you cruise the clubs. You look up to your partner. You want to be like him.

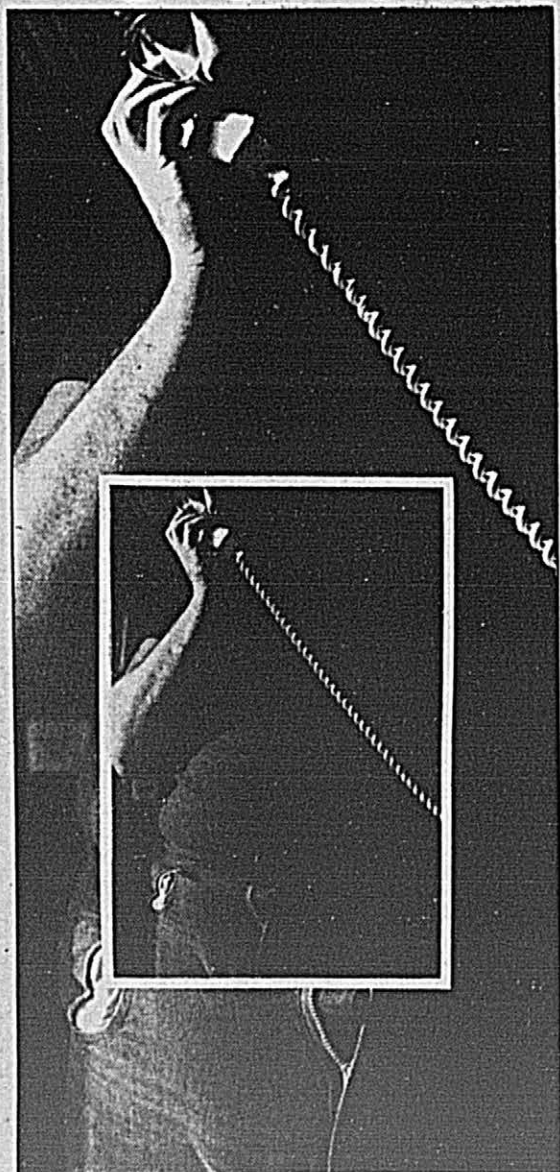
The set is cleverly designed. No flashy artifacts nor fastidious costumes to distract your attention from the stories that Desjardins delivers with a great deal of expression. He talks and sings and talks — wearing a new hat each time he slips into a new character — and he never breaks the flow of the play.

Moreover, the monologues and songs range in emotion from the absurd and grossly burlesque to the sad and sensitive, with a note of cynicism through it all.

Desjardins does not get his point across by stalking about the stage moralising and saying what ought or what ought not to be. Rather, he uses subtlety in stating the obvious.

A "masculinist" show? Yes, because there is an apparent need for these men on stage to detach themselves from the image they've been taught to reflect without rejecting their male identity.

At *L'Atelier Continu* (1200 Laurier Est) until October 2 (there may be an added week of shows). For reservations or information, call 270-1178.



A scene from *Le Partenaire*

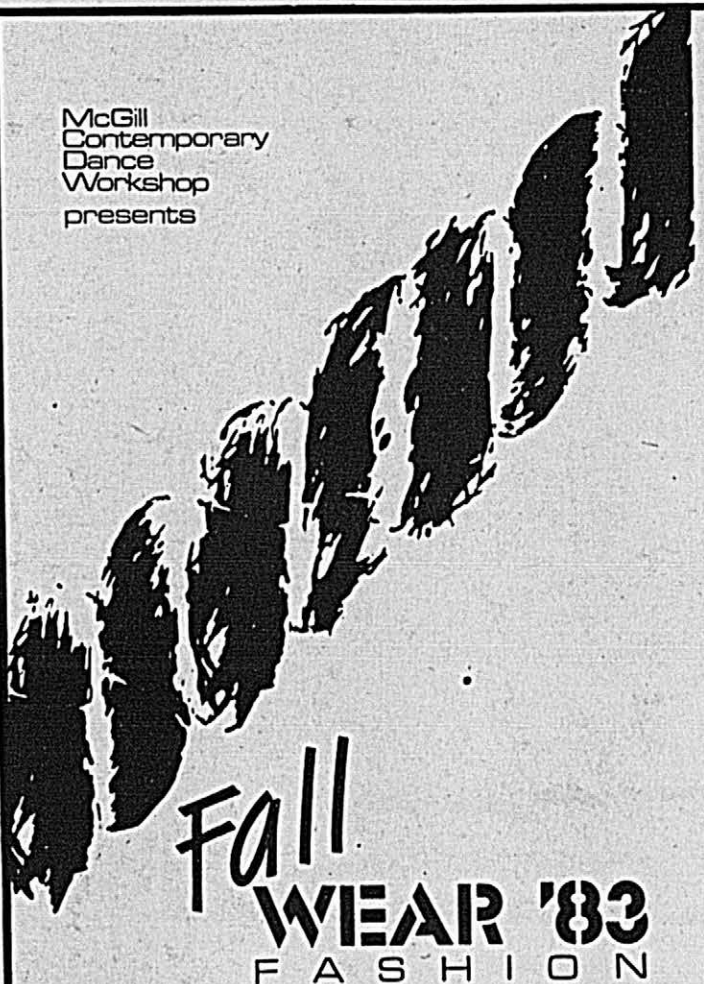
Strategic Supplement meeting to plot distribution of issue, next week's stories, the disappearance of the Imperial Principal's brain and more. Today at 1:15, Union B03.

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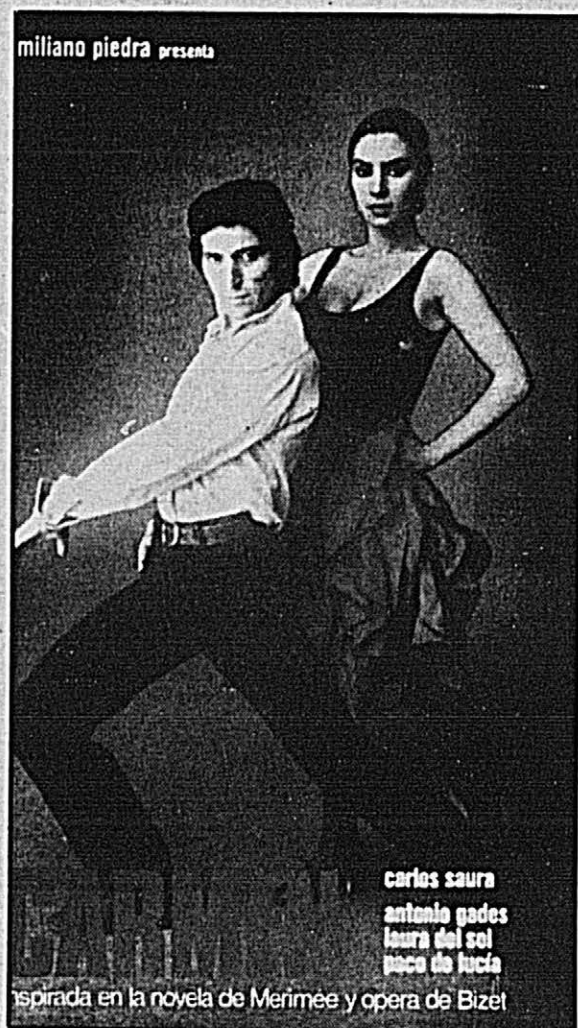
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# CARMEN



by José Arroyo

Carlos Saura's *Carmen* is the best musical since *Cabaret*. Other musicals (such as *Flashdance* or *Staying Alive*) give us, at most, a few good numbers enveloped in a lot of cheap melodrama, clichéd situations and superfluous production numbers.

In *Carmen* Saura succeeds in integrating music, dance and theatre to produce a sensual, tragic film in which characters seem at once real and larger than life.

The film begins with Antonio (Antonio Gades), a choreographer, auditioning dancers for the title role in a flamenco production of *Carmen*. The dancers are good but they lack the "strange and savage beauty" which is necessary for the role. Antonio finally finds it in *Carmen* (Laura del Sol), an adolescent dancer he discovers in a small school in the South of Spain.

In the production, Antonio is to dance the role of José, a man who falls in love with "a woman who has never told the truth in her life" — *Carmen*.

Midway into rehearsals, Antonio's feelings toward *Carmen* and *Carmen's* own behaviour become more and more like the characters they portray. Saura creates this fusion of life and art successfully with the use of mirrors.

At first, we see the dancers rehearsing in front of a huge mirror, intensely aware of their own bodies. Behind this one-way mirror, Antonio is looking at the

entire group, trying to get a sense of perspective about what the dancers lack.

As Antonio/José's passion for *Carmen* intensifies, mirrors are used more frequently and it becomes harder to distinguish between the object and the mirror image.

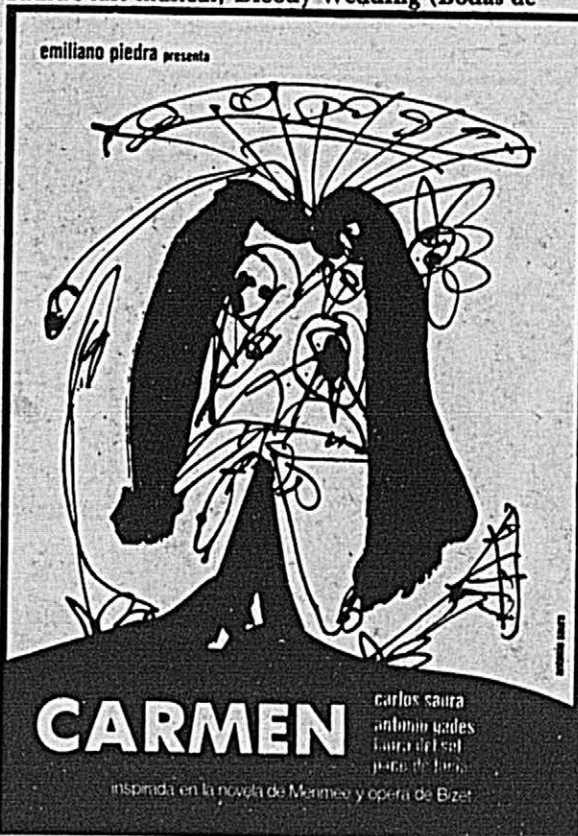
Passion is at the core of *Carmen*. To express this through dance, Saura needs a style of dance that is both haughty and earthy; sensual and violent. He needs dancers who are energetic enough to pound the floor, but skilled enough to keep this potential violence in check. He has found the style and dancers he needs in flamenco.

In flamenco, the performers push back their shoulders, hold their chins high with pride and then proceed to prowl around each other. Every dance is one of seduction. The seduction can be subtly sensual, frankly sexual, or bluntly violent. It's a moving dance which can express many different moods and emotions. That Saura is able to capture most of them is probably due to the power of his dancers.

Antonio Gades is the most respected dancer in Spain. He has starred in and choreographed countless ballets and flamenco performances. In his dances with *Carmen*, they both show the urgency of their lust and their uneasy but defiant awareness that this urgency may lead to violence. Gades dances in a quasi-ballet style. Yet he is the only dancer I know who can make this violence seem simultaneously stylised and real.

Laura del Sol is a newcomer to the screen and is by no means as good a dancer as Antonio's assistant, Cristina (Cristina Hoyos). She does, however, have a strange beauty and portrays the *savage* parts of *Carmen* very well. Not unimportantly, her personality is strong enough for her not to be overpowered by Gades.

There are many similarities between *Carmen* and Saura's last musical, *Bloody Wedding* (*Bodas de*



*Sangre*). Both films deal with a choreographer putting on a show, both use flamenco music, and both starred Antonio Gades. However, *Bloody Wedding* was more of a documentary. Though the dance and music were well integrated, there was hardly any dialogue. *Carmen* is the better film. *Bloody Wedding* was too exotic to be considered a traditional musical.

Until now, great musicals have only come from Hollywood. Europeans have tried, but films like *Les Parapluis de Charbourg*, *The Red Shoes*, or even Renoir's *French CanCan* were not even good musicals, much less anything to be compared to the Astaire-Rogers films, *The Bandwagon*, or *Singing in the Rain*.

It's therefore pleasantly surprising that *Carmen*, a Spanish film, should be such a good musical. It uses



many of the stock situations of ordinary musicals. For example, the main characters are putting on a show; there's a hunt for a leading starlet; the leading man falls in love with her; the older actress who badly wants the part can't get it because of her age but courageously teaches all she can to the newcomer, and so on. But that's where the similarities end.

*Carmen* is technically a very accomplished film. Most of the action takes place in one room — a room so ingeniously lit that it takes on different characteristics. It becomes an auditorium, a small room, a plaza, and a rehearsal hall. The musical direction of the famed flamenco guitarist Paco de Lucia (who also has a small role in the film) manages to mix opera and flamenco together with ease.

What is most startling is the camera work. There are enough high-angle, low-angle, any-angle shots to satisfy any film student. The speed of the camera, the direction in which the camera moves, the angle at which takes are shot, the music, the absence of music, the lighting — all of these are used to convey meaning. Nothing is superfluous.

That's probably why it seems so terrible that the film was dubbed in French. The film is not irreparably harmed, but the original voices of the actors probably would have added more subtlety. A more serious blunder is having the songs in Spanish with no subtitles. The songs are not absolutely integral to the narrative but they do underline the main themes.

Many people dislike musicals. It's too painful to sit through all that phony sentimentality just to see a few good dances or hear a couple of songs. Musical are also generally asexual. To many fans it seems almost sacrilegious to wonder if Ginger ever went to bed with Fred in any of their films. The dancing is supposed to be satisfaction enough.

It could easily have been the same in *Carmen* as well, but Saura manages to surmount these clichéd problems. That Saura has managed to make an unsentimental, tragic love story within the form of the standard musical is something for Hollywood directors to study and for us to enjoy.



## the supplement

by Dennis Marinakis

Last Friday, both art lovers and CanCult groupies enjoyed a rare opportunity to ogle one of Canada's most popular artists, Alex Colville. Not since the days of the Group of Seven has an artist's vision had such a deep impact on the Canadian psyche.

His hyper-realistic visual poems have fascinated art critic and layman alike — not a mean feat in an era when "modern" art is shunned by an uncomprehending public only to be enjoyed by an incestuous clique of self-proclaimed art critics.

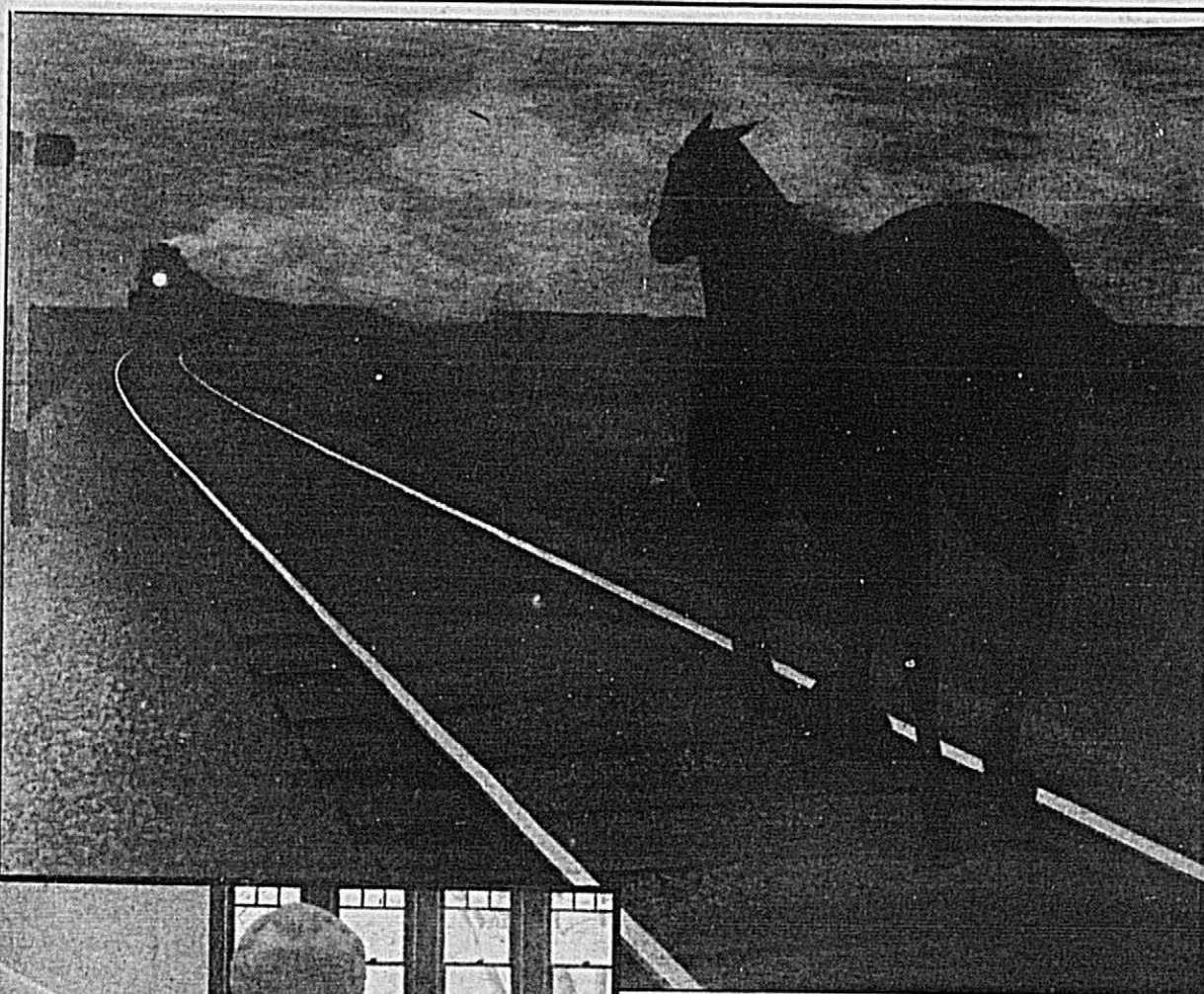
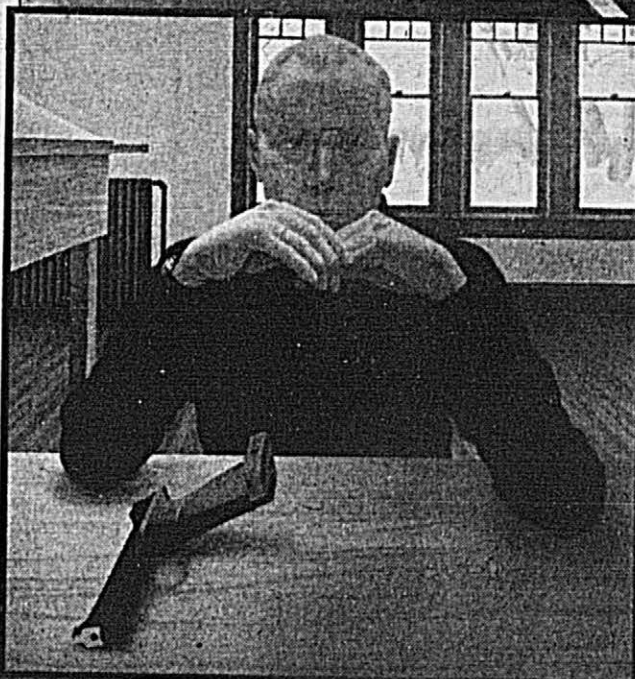
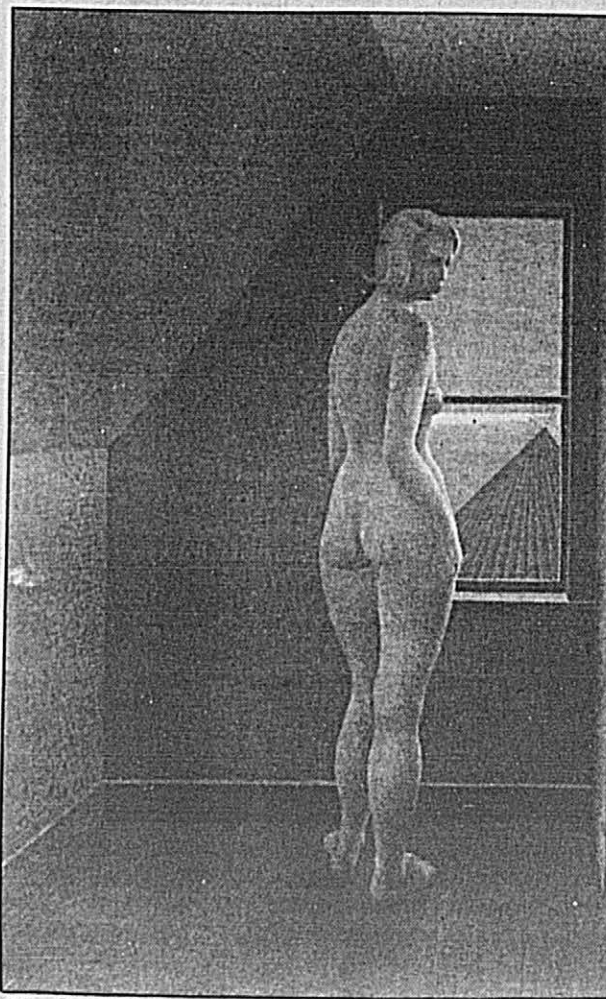
Looking sinfully fit for a man in his sixties, Colville dropped by Paragraph Bookstore to autograph copies of a new book by David Burnett, Canadian Art curator at the Royal Ontario Museum in Toronto. The glossy book, simply titled *Colville*, offers a detailed, profusely illustrated study of the artist's oeuvre. It coincides with the first major retrospective exhibition of Colville's work currently on tour across Canada and Europe.

In most cases retrospectives of living artists are bad omens — signs that the artist's best years are over. Not so with Colville. If anything, his most recent paintings are the most fully developed, at least in terms of style and technique.

*Target Pistol and Man* (1980), a masterpiece of self-reflective portraiture, is a case in point. Grinning coyly, Colville himself confessed to the assembled crowd of chic Westmount patrons and Crescent Street trendies that the best was yet to come.

Somewhat of a maverick in the Canadian Art world, Colville has scorned the urban metropolis (read Toronto) in favour of the rural hinterland (read Wolfville, N.S.). Similarly, while most post-war Canadian artists of the fifties and sixties were tripping

## colville

*Horse and Train, 1954**Target, Pistol and Man, 1980**Nude and Dummy, 1950*

over themselves to copy the latest antics of Jackson Pollock and the cult of American Abstractionism, Colville remained faithful to his representational tendencies.

But Colville doesn't take mere snapshots. His paintings structure reality with mathematical rigour, evenly cast focus, razor-sharp detail and an alienating sense of detachment. Paintings such as *Nude and Dummy* (1950) underline these characteristics, which lead many to label his work as cold, menacing or just impersonal. What's more, Colville has managed to freeze time while concentrating space.

In the words of Burnett, "How do we cope with a world whose measure of space is open to the finest investigation but whose sense of time defies the terms we bring to comprehend it?"

Combining these techniques with a sparse, controlled set of thematic elements, Colville has endowed his realism with a symbolic energy sufficiently ambiguous to make such works as the classic *Horse and Train* (1954) the objects of much heated controversy.

Tight-lipped about 'explaining' his paintings, Colville nevertheless agreed to an impromptu question period following his bookstore appearance. When asked by *The Supplement* about the relationship between art and morality, Colville replied that art for him cannot exist in a moral vacuum.

"I could never paint something intrinsically evil," he said.

He uses the canvas to allude to questions which are often more philosophical than artistic.

Colville went on to deny the existence of what some have referred to as a "maritime school of Canadian realism," including such painters as Pratt, Forestall and Danby, all of whom have either studied under Colville or else followed his example. In his view most realist art from Atlantic Canada is "garbage."

Colville indicated he will be presenting a series of lectures at McGill in February sponsored jointly by Canadian Studies and the department of Art History to mark the opening of his exhibition at Montréal's Musée des Beaux Arts.



# Kicking out roots music

By Jon Berman

"The blues had a baby,  
and they named that child  
rock'n'roll."

Muddy Waters

"You hear a song from a rock  
band  
but you don't know that a blues  
musician  
wrote it years before"

Luther Allison

Rock music is a child (to some  
illegitimate) of an old Black  
Delta tradition. That tradition  
came alive in Montréal last week  
with the appearance of Luther  
Allison at the Rising Sun.

Born in Arkansas and  
transplanted to Chicago, Allison  
grew up in the centre of the blues

scene. A good friend of Muddy  
Waters and John Lee Hooker, he  
sees the Chicago blues scene as a  
large extended family in which  
the old pass the traditions on to  
the young.

At 41, Allison is still a young  
man in the blues world. That he  
has absorbed the spirit of his  
mentors is apparent through his  
vocals, harmonica and guitar  
playing.

The band opened with *Sweet  
Home Chicago* and in the man-  
ner of all blues bands, began  
without the star. The next few  
tunes brought Allison on stage  
for some solid harmonica and  
vocals.

Switching instruments, he  
rocked the club with *Serious as a*

*Heart Attack* which displayed  
some very convincing guitar  
work. This led the band into a  
more blues-rock sound as  
demonstrated on *Garbage, New  
Girl in Town* and *Hang On*,  
which merged into *The Star  
Spangled Banner*.

During the third set, musi-  
cians from the audience were in-  
vited on stage. As if Allison's  
presence inspired them to  
greater heights, they played sur-  
prisingly well. At 3:30 am, he  
encored with Otis Redding's  
*Dock of Bay* and *Bring it Home  
to me*. The night came alive with  
wonderful music.

But what does all this mean?  
Yes, it was a good time. But  
there is a deeper lesson. In this

age of corporate-dominated syn-  
thomatic musak, it's time to take  
a look at the state of rock and  
roll.

It is a music that to a large  
degree has become a parody of  
itself — infected by commer-  
ciality. Rock bars should take a  
glance backwards and listen to  
the roots music which has kept  
its truth and beauty, probably by  
the very fact that it was never  
commercially accepted.

Musicians like Johnny Winter  
and Eric Clapton have tried to  
change this by bringing blues  
greats on tour. Blues can be  
criticised as being excessively  
repetitive because of its 12-bar  
format, yet within an obviously  
finite pattern, infinite expression  
can be obtained.

Yes, the king of the blues  
Muddy Waters is dead. But the  
tradition lives on. The King is  
dead. Long live the King.

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by Bruce Chase-Dunn

Everyone at McGill usually  
associates the Downtown scene  
with Montréal's cosmopolitan  
image. Students continue to  
believe that they live in a  
vibrant, rocking city where good  
times can be had and the fun can  
go on till the wee hours of the  
morning.

But, as many of us have come  
to know, it is entirely possible to  
have a completely rotten time in  
downtown bars, even when ig-  
noring the hideous, OPEC-like  
prices the dirty brigands charge  
for a simple beer. I will attempt,  
in an even-headed and coolly  
ratiocinative way, to elucidate  
and explain why this is possible.  
Then again, I may just take a lot  
of really cheap shots.

**The Cock and Bull Pub:**  
This place isn't bad, and the  
beer is cheap, but they play Irish  
music and actually get sentimen-  
tal about the rubbish — spud-  
heads weeping in their beer and  
all that. A well-placed Molotov  
Cocktail from the IRA is in order  
here, if only to cease the infernal  
racket once and for all.

**Darwin's:** Land of a thousand  
dead hippies. Pretentious art on  
the walls and high prices. Good  
points: Easy to swipe stuff from.

**The Longest Yard:** Awful  
music, high prices and a staff as  
courteous as a pack of rabid  
Dobermans have made this bar  
what it is today: very popular.

**Vog:** A "new-wave" kind of  
place. Awesome decor, no doubt  
styled after the space-bar in  
"Green Slime from Outer  
Space". Go during the week and  
the DJ will play your music  
(unless it's AC-DC or J. Geils or  
something). Go during the  
weekend and risk being forced to  
grovel by the chemotherapy vic-  
tim the place uses for a door-  
person. Dress like a junkie from  
Saturn, or an Elvis from hell,  
and you'll fit right in.

**Woody's:** A massive watering-  
hole, Woody's seats upwards of  
500 preppy -air-heads. Good  
points: easy to get kicked out.

**Déja Vu:** A good bar, nay, a  
great bar. Always full of happy  
drunken people. Great music  
(Ventures, James Brown, the  
Stones) and they don't treat you  
like scum, either. Heckling the  
band is always fine sport.

**The Carb (Les Carabiniers):**  
This giant beer-machine is  
located in Alexis Nihon Plaza's  
fashionable Metro level. The  
beer is cheap, the waiters are  
fast, and the food is good. On  
the negative side, there don't  
seem to be many women in here.  
On the plus side, there are a lot  
of really entertaining fist-fights  
during Stanley Cup season.

**Winston's:** The people who  
frequent this bar seem to be the  
worst type of designer-jean clad  
lounge lizard and typing pool  
trash I've ever encountered. A  
real singles bar, which won't sur-  
prise you if you get a good look  
at most of these circus geeks.  
Good points: people here are  
very self-conscious, so it's easy to  
have a few laughs at their ex-  
pense.

**Le Calgarie:** Won't let blacks  
in, which means it's the type of  
bar where the monstrously  
psychotic bouncers will happily  
kick the stuffing out of you if you  
aren't dressed "western" enough.  
Bring a big handgun.

**Thursdays:** Lots of high-  
heels, three-pieces, plants and  
mirrors. Doormen won't let you  
in if you aren't genetically pure  
enough. Bring your own credit  
cards.

**Casa Pedro:** A good place to  
go if you feel like seeing the same  
sub-moron go around the corner  
50 times in his white Corvette.  
The Hispanic gangsters who run  
this place will water down your  
drink, but never rifle your  
pockets in the coat room.

**DJ's:** Vuarnet shades, polo  
shirts, \$50 haircuts, long lines,  
and high prices make even an  
avowed capitalist like myself wish  
for a hideously violent revolution  
of some sort so that these people  
will be "reconditioned".

please turn to page 10

## PHANTASMAGORIA RECORDS & TAPES

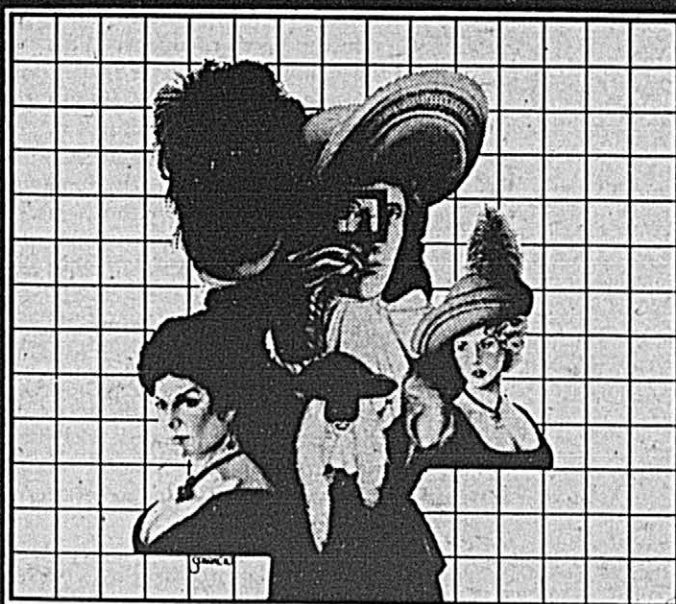
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by Gerard Martin

*Imagination...images of space and time...images caught and preserved for all to see...*

There is a device known to man that functions as an object of complete and ruthless exploitation. It fragments time as it indeed fragments our lives. In this world of today before it becomes tomorrow, technology interrupts and holds for all to see the image of our passing lives in passing.

In this world of fast cars and planes, moving people and things, our world turns until it stops. The light tight box we call the camera then takes over at the touch of a button. During that split-second resounding snap, the new world of the image is born — captured on a small plastic celluloid strip called photographic film. In this split-second, the world has been stopped for all to see.

On a regular basis, the Supplement will be offering a short commentary on some aspect of photography. This will include concepts and methods of photography as a way of seeing.

R. GERARD MARTIN

## LISTINGS

### Music:

**Fat:** The musical performance trio tear it up this Saturday night at 10:30 at Tangente, 307, Ste. Catherine St.W. (opposite the Spectrum). Their new music combines elements of free jazz, rock and industrial sound. Lineup is bass, drums, guitar, percussion, and films. Admission \$2.50.

**Odetta:** The black American folksinger, whom the New York Times called "the most glorious voice in American folk music", will be playing at the Golem Coffeehouse (3460 Stanley) this Saturday also. At 7:30 and 10:30. Veteran Canadian songwriter Chris Rawlings will open both shows.

### Film:

**Dream of a Free Country:** Voices of Nicaraguan Women: Made by the women's filmmaking collective — Studio D — within the NFB in 1983, *Dream* deals with the problems of women's changing status (or lack thereof) in post-revolutionary Nicaragua. The filmmakers will participate in the follow-up discussion.

*Dream* is the first film of a series called *Communication, Peace and Development* with films to be shown each Tuesday throughout October at the Centre for Developing-Area Studies in the Macdonald-Harrington Building, Tuesday, October 4 at noon. Free.

**Les Années de Plomb:** Winner of the Lion d'Or award at the Venice Film Festival in 1981, this film, (The German Sisters in English) by German cinéaste Margarethe von Trotta, concerns two women's reaction to modern Germany: one becomes a feminist journalist, the other a terrorist. In German with french subtitles at the Outremont (1248 Bernard Oust), Monday, October 3, 9:30. \$3.00.

**La Chinoise:** 1967 New Left classic made by pop revolutionary Jean-Luc Godard. About young Maoists in Paris who think too much about the role of the radical vanguard. At the Conservatoire d'Art Cinématographique (Hall Building, Concordia) on Monday, October 3 at 8:30. \$1.75.

**Das Boot:** Before each screening by the Film Society of Das Boot on Friday night, there will be a speaker. At 6:30, Professor Joseph Schmidt will delight his enraptured audience with a talk on *The German Component of Triviality*. At 9:30, Professor Werner Arendt will dissect the hidden aesthetic element in Wolfgang Petersen's oeuvre in his lecture *Archetypal Structures and Images in Das Boot*. In Leacock 132, September 30. \$2.00

### Theatre:

**Heracles:** King's College London Department of Classics presents this play by Sophocles, Euripides, and Aristophanes. *Heracles* is a verse drama, specially devised for the second Greek Play Tour of North America, following the success of the 1981 tour with *Aristophanes' Wasps*.

"The huge energy of a Heracles is needed to civilize life

but that huge energy, by its very hugeness, is alien to civilized life, sometimes comically so, and will, in the end destroy it — or be destroyed itself." At the Player's Theatre, 7:30, Friday and Saturday. \$3.00 for students. \$5.00 for others.



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## ...downtown bars

continued from page 8

desolate farms like Vietnamese pimps after the fall of Saigon.

Blitz/Glace: The bouncers in these two places were spawned of a jackal, and they take their behavioral cue from obscure SS-Death's Head units. The retro-perversed patrons are studiously cool when they're not having their internal organs ruptured by the staff. The music played is the dispassionate Anglo electrobeat variety, and there's always an interesting drug tableau going on in the bathrooms. Not unlike a nightmare, except that it's louder and more expensive. A monster trash pit.



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A new exercise dance program based on  
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thru Dec. 1st  
8:30-8:00 pm

for more info tel: 835-2597 Mon & Tue 7-9 pm

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SEPT 30, 8:30 pm  
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OCT 2, 2:00 pm

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## McGillFEST

McGill University Open House  
Friday, September 30 - Sunday, October 2  
Public Invited Free Admission  
10 Kilometer Road Race —  
Starting Time Saturday 11:30 a.m.



Display Hours: 11:00 a.m.-6:00 p.m.

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**THE DRIVERS**



Saturday, October 1st at 9:00 P.M.  
Union Building, 3480 McTavish

Admission: \$ 6.00 McGill students (with i.d.)  
\$ 8.00 General Public (18 years and over)



McGILL  
PROGRAM  
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Advance tickets on sale at both Sadie's locations and also at the door.



**...New Right lecture at McGill**

Continued from page 1

Falklands crisis on "her ability in the eyes of the world." of playing on the New Right's Thatcher's popularity, wishes to have a strong nation however, "will not go on

forever if unemployment figures do not improve," McCrone warned. "If Thatcher fails to deliver the goods, then the old divisions between the Old Right and the New Right

will re-emerge."

The resultant in-fighting between Neo-Conservatives and Neo-Liberals would bring down Thatcher's government, he added.

### MACKAY CENTRE Sign Language

Mackay Centre will be offering sign language courses to the public. Courses will be at different levels and times.

Cost- 20 hr course \$45      Textbook- \$17  
40 hr course \$75

Registration will be held at Mackay Centre  
3500 Decarie BLVD. on

Wednesday Oct 5 4 pm-8 pm INFO: 482-0500  
Thursday Oct 6 4 pm-8 pm

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TONIGHT FRIDAY SEPT 30 10 pm

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(McGill Students' Society)

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"PINT  
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Friday September 30  
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**The McGill Students' Society  
invites you to participate in the Fall**

**MINI-COURSE PROGRAM**

The Mini-Course Program is a series of non-credit, instructional courses designed for the enjoyment and self-development of students at McGill University as well as the general public. It provides for learning opportunities in areas that are not provided for in the University curriculum.

**ELIGIBILITY**

These courses are open to the general public; however, members of the McGill Students' Society will enjoy a slightly reduced fee. (N.B. All McGill students are members of the Students' Society except non-resident students and those in programs administered by the Centre for Continuing Education.)

**REGISTRATION**

This program is subsidized through your Students' Society membership dues; however, the basic cost of each course is reflected in the fee charged.

Registration will take place at the information counter (Room 105) of the University Centre, 3480 McTavish Street, from 5:30 - 7:00 p.m. on Wednesday, September 28th and 9:30 a.m. - 11:30 a.m. and 2:30 - 4:30 p.m. on September 29th and 30th, 1983.

**INFORMATION: 392-8930, 392-8922**

All course fees (unless specified) must be paid in advance during registration by **cash only**; otherwise you will not be permitted to take the course. No refunds will be given for any reason whatsoever, except in the case of cancellation of the course.

**CANCELLATION:**

The Students' Society reserves the right to cancel any mini-course for which there is insufficient registration. Full refunds will be made in this case.

We hope that these mini-courses will give you pleasure in learning opportunities for self-development and help you acquire new skills.

This should be added in the middle of the text

**PHOTOGRAPHY I**Instructor: **Stephen Eisenberg**

Thursdays: 6:30-9:00 p.m.

Beginning: October 6, 1983

6 sessions in Union B09

Fee: \$32 McGill students; \$37 general public

Registration: 18 minimum, 25 maximum

Photography I is an introductory course aimed at the novice photographer. The course will cover such topics as camera care, nomenclature, focusing, format, shutters, meters, composition, basic exposure mechanics, film, buying new and used equipment and lenses. About the instructor: Stephen Eisenberg has been involved in free-lance photography and the film industry over the last 7 years. He has also been teaching photography at McGill for 3 years.

**FOLK/ROCK GUITAR I - Section I**Instructor: **Brendan Banasik**

Tuesdays: 6:00-7:00 p.m.

8 sessions beginning Oct. 4, 1983

Fee: \$42 McGill students; \$47 general public

Registration: 10 minimum, 10 maximum

This course is designed for those with little or no playing experience. Emphasis is placed on the basics of guitar playing such as chords, strumming and picking techniques. Students are required to supply their own instruments and materials. About the instructor: Brendan Banasik is presently enrolled in the BFA (Music) Program at Concordia University. He is a professional musician who has also been teaching guitar for the past 9 years.

**FOLK/ROCK GUITAR I - Section 2**Instructor: **Brendan Banasik**

Tuesdays: 7:15-8:15 p.m.

Beginning: October 4, 1983

8 sessions in (T.B.A.)

Fee: \$42 McGill students; \$47 general public

Registration: 10 minimum, 10 maximum

(See Section 1 above for details)

**FOLK/ROCK GUITAR II**Instructor: **Brendan Banasik**

Tuesdays: 8:30-9:30 p.m.

Beginning: October 4, 1983

8 sessions in (T.B.A.)

Fee: \$42 McGill students; \$47 general public

Registration: 10 minimum, 10 maximum

This course is designed for those who have taken level I or its equivalent. Items covered in this course include advanced picking technique, movable (barre) chord forms, finger picking, methods for finding the key & chords of a song by ear, scales for improvisation and alternative tunings. Students are required to supply their own instruments and materials. About the instructor: See Folk/Rock Guitar I.

**WEN DO: WOMEN'S SELF-DEFENSE**Instructor: **Lisa Weintraub**

Wednesdays: 7:00-9:30 p.m.

Beginning: October 5, 1983

6 sessions in Union 425

Fee: \$40 McGill students; \$45 general public

Registration: 12 minimum, 16 maximum

Wen-do is a long-established self-defense course which provides women with easy, practical and systematic methods with which to defend themselves. The course covers physical techniques, verbal self-defense, avoidance and awareness, and discussions on related issues such as: rape, sexual harassment, etc. Weekly practice sessions at McGill are open to graduates of this basic course.

About the instructor: Lisa Weintraub has been involved in Wen-do for the past 4 years. She received her training in Quebec and presently teaches Wen-do at various locations in the Montreal area.

**CLASSICAL GUITAR I - Section 1**Instructor: **Shawn Bell**

Mondays: 3:15 - 4:15 p.m.

Beginning: October 3, 1983

8 sessions in (T.B.A.)

Fee: \$45 McGill students; \$50 general public

Registration: 4 minimum, 4 maximum

This course will cover reading skills and basic classical guitar technique for those with little or no musical training. Music of the past and present will be introduced through solo and ensemble playing. Students must bring their own classical (nylon string) guitar. A book of studies is available from the instructor for \$10.00.

About the instructor: Shawn Bell holds a BFA (Music) from Concordia University and has published a series of contemporary works for guitar. He has been teaching guitar for 5 years.

**CLASSICAL GUITAR I - Section 2**Instructor: **Shawn Bell**

Mondays: 8:15 - 9:15 p.m.

Beginning: October 3, 1983

8 sessions in (T.B.A.)

Fee: \$45 McGill students; \$50 general public

Registration: 4 minimum, 4 maximum

(See Section 1 above for details)

**CLASSICAL GUITAR II**Instructor: **Shawn Bell**

Mondays: 4:30 - 5:30 p.m.

Beginning: October 3, 1983

8 sessions in (T.B.A.)

Fee: \$45 McGill students; \$50 general public

Registration: 4 minimum, 4 maximum

This course will continue from Classical Guitar I and is designed for those with some prior experience playing classical guitar. Theory, performance and interpretation will be covered in greater depth.

About the instructor: See Classical Guitar I.

**KNITTING - INTRODUCTORY**Instructor: **Wanda Kaluzny**

Wednesdays: 6:00 - 7:30 p.m.

Beginning: October 5, 1983

5 sessions in Union B09

Fee: \$20 McGill students; \$25 general public

Registration: 10 minimum, 15 maximum

This course is for the non-knitter. It will cover the most basic facts of knitting: casting on, casting off, knit stitch, purl stitch, garter stitch, stockinette stitch. Selection of wool, working to tension, and colour coordination will be covered as well. Each student will undertake one simple project, such as a scarf.

About the instructor: Wanda Kaluzny is a graduate student in music at McGill. She has been the music director of the Savoy Society and the Players' Club in previous years and presently conducts the Montreal Chamber Orchestra. Wanda began knitting several years ago as a student of McGill's knitting guru Nancy Martin.

**KNITTING - INTERMEDIATE**Instructor: **Wanda Kaluzny**

Wednesdays: 7:45 - 9:15 p.m.

Beginning: October 5, 1983

5 sessions in Union B09

Fee: \$20 McGill students; \$25 general public

Registration: 10 minimum, 15 maximum

This course is aimed at the knitter with a basic knowledge, as outlined in the Introductory course. The Intermediate course will deal with more complicated stitch patterns: cables, popcorns, increasing, decreasing, etc., as well as reading patterns, and creating designs with colour. Students will undertake projects such as vests, sweaters, socks, hats.

About the instructor: See Knitting - Introductory